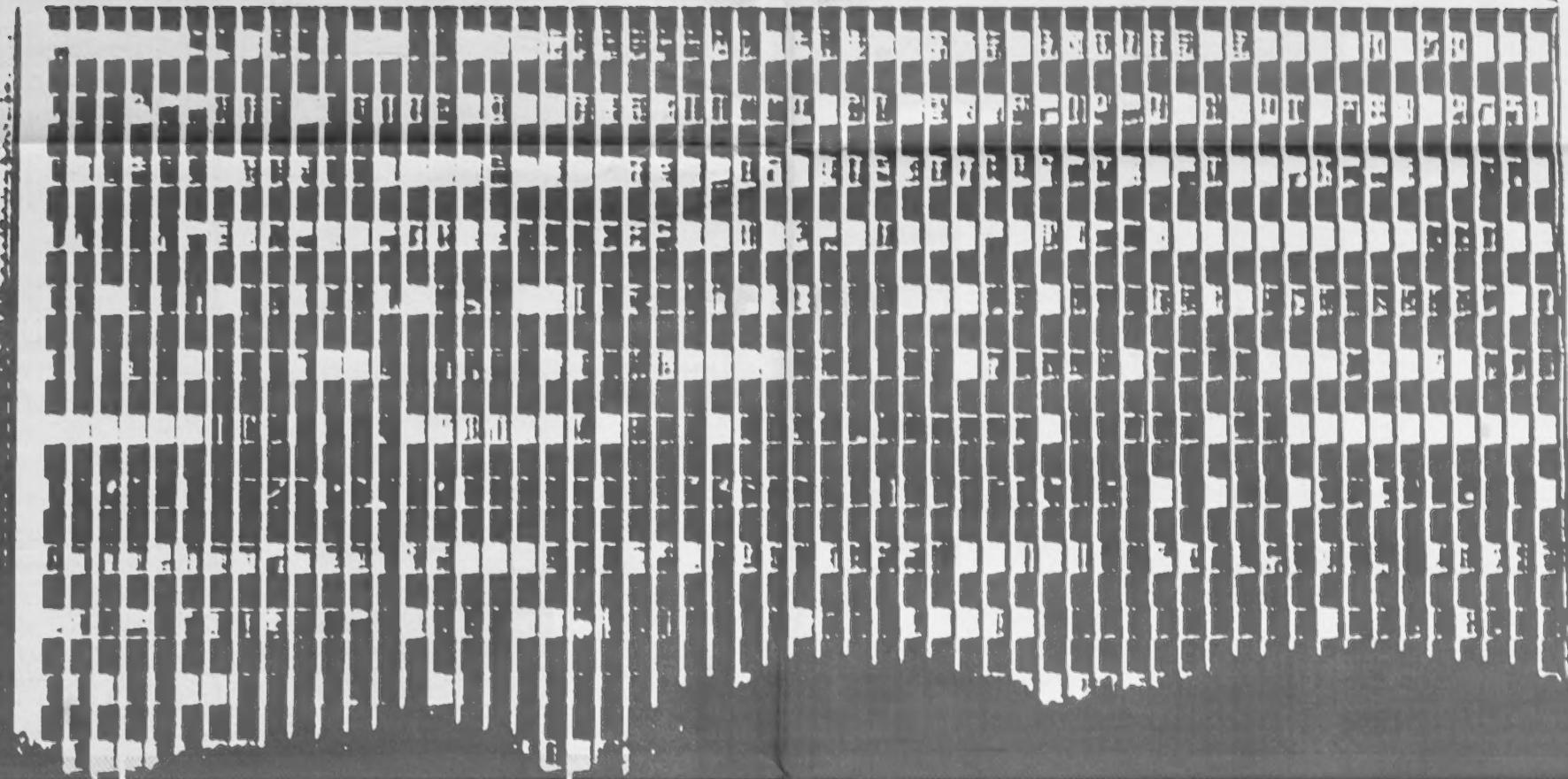


STOREFRONT FOR ART AND ARCHITECTURE
and
STOREFRONT FILMS
present the New York premiere of



FEDERAL

The 24 HOUR MOVIE by MARY ELLEN CARROLL

Thursday, July 28, 2005, 9 am until Friday, July 29, 2005, 9 am

Exclusive engagement

Cinema Village

22 EAST 12TH STREET
between University and 5th Avenue
NEW YORK, NEW YORK 10003
212.924.3363
WWW.CINEMAVILLAGE.COM/CHC/CV/

Exhibition of photographs on view from June 29–August 6, 2005

STOREFRONT FOR ART AND ARCHITECTURE

97 KENMARIE STREET
NEW YORK, NEW YORK 10012
TEL: 212.431.5795
WWW.STOREFRONTNEWS.ORG

Tickets are FREE with a suggested donation of \$10 to benefit the STOREFRONT. To reserve a seat please write to rsvp@storefrontnews.org with the subject heading "Federal." Also, please if possible indicate the times or time you will attend.

STOREFRONT's presentation of **FEDERAL** is generously supported by the Strymonde Foundation. Equipment is generously provided by Panasonic with technical support by Apple Computers, Tekserve and Outpost Digital.

OPENING RECEPTION

WEDNESDAY, JUNE 29

6:00 pm

STOREFRONT FOR ART AND ARCHITECTURE,
97 KENNARE STREET
NEW YORK, NY 10032
TEL 212.431.5795
WWW.STOREFRONTNEWS.ORGSCREENING
THURSDAY, JULY 28—FRIDAY, JULY 29

9:00 am until 9:00 pm

EXCLUSIVE ENGAGEMENT AT
CINEMA VILLAGE
22 EAST 12TH STREET
BETWEEN UNIVERSITY AND 5TH AVENUE
NEW YORK, NEW YORK 10003
212.924.3363
HTTP://WWW.CINEMAVILLAGE.COM/CHC/CV/

STOREFRONT'S PRESENTATION OF MARY ELLEN CARROLL'S FEDERAL IS GENEROUSLY SPONSORED BY PANASONIC. TECHNICAL SUPPORT BY APPLE COMPUTERS AND OUTPOST DIGITAL. SUPPORT BY CINEMA VILLAGE AND CINEMA PICTURES.

STOREFRONT'S PROGRAMS ARE MADE POSSIBLE WITH SUPPORT FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND THE NEW YORK CITY DEPARTMENT OF CULTURE. CLOTHING PROVIDED BY A. & D. AND L. GOLDBERG FOUNDATION. SUPPORT IS ALSO PROVIDED BY THE LULY ALICHENZ FOUNDATION. SUPPORT IS PROVIDED BY THE BOARD OF DIRECTORS, FRIENDS, AND FRIENDS. FOR INFORMATION ABOUT SUPPORTING STOREFRONT, PLEASE VISIT OUR WEB SITE AT WWW.STOREFRONTNEWS.ORG.

PLEASE HELP SUPPORT STOREFRONT BY BECOMING A MEMBER. SEE FORM BELOW.

FOR UPDATED INFORMATION ABOUT PROGRAMS AND EXHIBITIONS, JOIN STOREFRONT'S EMAIL ANNOUNCEMENT LIST BY VISITING OUR WEBSITE: WWW.STOREFRONTNEWS.ORG

FOUNDED IN 1982, STOREFRONT FOR ART AND ARCHITECTURE IS A NONPROFIT ORGANIZATION COMMITTED TO THE ADVANCEMENT OF INNOVATIVE ARCHITECTURE, ART AND DESIGN.

GALLERY SPACES ARE RESERVATION-BASED.
1 E 97th Street, 6th Floor. The Gallery is located at 97 KENNARE STREET, Between MULBERRY and LAFAYETTE STREETS (TRANS. 6 AT SPRING OR R/W AT PRINCE). FOR MORE INFORMATION, PLEASE CALL 212.431.5795 OR VISIT OUR WEBSITE: WWW.STOREFRONTNEWS.ORG

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FEDERAL WAS ORIGINALLY EXHIBITED AT GALERIE HUBERT WINTER IN 2003, AND SCREENED AT TOP KINO IN VIENNA IN 2004. IN THAT YEAR IT WAS EXHIBITED AND SCREENED AT THE RENAISSANCE THEATRE IN THE CITY OF VIENNA.

CREDITS AND THANKS TO THE FOLLOWING INDIVIDUALS, ORGANIZATIONS, COMPANIES AND TO THOSE IN PARTICULAR WHO WISH TO REMAIN ANONYMOUS—FOR THEIR GENEROUS SUPPORT OF FEDERAL.

MICHAEL ISABELL WAS THE MOST VALUED OF PERSONS INVOLVED IN THE PRODUCTION BOTH AS AN ARTIST AND DIRECTOR OF PHOTOGRAPHY, ADVISOR AND FRIEND.

THE PRODUCTION CREW INCLUDED MANY INDIVIDUALS WHO ARE THANKED FOR THEIR GENEROUS TIME, HARD WORK AND SUPPORT AND IN PARTICULAR JOHN GUZIK, MOLLY HALLIGAN, ANDREW E. WALTER, ANDREW COOPER, THE FILMMAKERS AND MEMBERS OF THE MOCK AND SANDERS FAMILY, ALL OF THE INDIVIDUALS WHO WORKED FOR THE NATIONAL GOVERNMENT AND MADE IT POSSIBLE FOR THE MAKING OF THIS PROJECT, IN PARTICULAR—BETTY PORTER, THE STATE OF THE LA NATIONAL CEMETERY, THE RENAISSANCE THEATRE IN VIENNA AND THE ROCKEFELLER FOUNDATION, RUDY YODAL, PANASONIC CORPORATION, OUTPOST DIGITAL, APPLES, AND OUTPOST DIGITAL, CINEMA VILLAGE, GALERIE HUBERT WINTER, MELANGE STUDIO, WALTER AND MARIA HOLZER, JENNIFER, ANTHONY, ELAINE, JACQUELINE TERRASSA, RAMA MULHER, ELIZABETH, GREGORY, AND THE CINEMA SOCIETY, LAURE SCHWARTZ, TOP KINO, THE WEGENSTEIN FAMILY, ANNIE MARIE AND THOMAS LUDWIG, AND THE CINEMA VILLAGE TEAM, TOO UPPY, DAVID MARITON, CINEMA VILLAGE, ED APRENTZ, PATRICIA CARROLL, SARAH HERDAH AND THE REST OF THE STAFF OF STOREFRONT.

The following is a recent electronic conversation between Jonathan Flatley and Mary Ellen Carroll that took place June 2005.

Jonathan Flatley The first issue I would propose for our conversation is something like the following: One of the things that most interests me is that the work of art and the only manner in which a work of art can be successful is in the way that it makes the viewer aware of their own being or "thingness" in the world.

The obvious reference to Warhol is also the universal opinion and understanding that people have that know what they will see when they enter a space. The work's "topic" or "subject" is not what they know that they love or hate; it's what do you hope it will be? What kind of perceptual experience are you soliciting? On the one hand, the work is about filming something precious, but it is precious to film it, or precisely because it is bureaucratic, difficult to film in government. Is government even the production process itself? The reason that Walter Benjamin called "the dream of film" is that it is the "ego of equivalence."

And here I see something with Federal. The resistance, the space, and the atmosphere, and the viewer's state, is an active state. One is conscious of themselves when they are bored and this is in relation to what is being looked at. I am not using

dialectic and Kant moving towards Adorno.

In an essay I wrote on Donald Judd and Andy Warhol, I made the case that they were each interested in promoting a kind of boredom which would clear the space for new perceptual interest to emerge. That is the viewer's interest in the world. But, I will conclude in restating that I am not a Kantian; I would align myself with Nietzsche and the difference is from a position of where cognition fits into the world. In this case, the "wildest subject" is continually assailed by intensely emotionally demanding stimuli from the cemetery and the world. I have a crew inside of the cemetery and he said that it would be impossible to get permission to film the Federal Building. I then asked and said that I understood that he could not film the Federal Building, but what about the permission to have a crew from within the cemetery. He said that I would never get the permission and that therefore he would be able to give me permission to be the person to film it. I am not sure if I am right, but I think that Walter Benjamin called "the dream of film" is that it is the "ego of equivalence."

The disjunction you begin with is something that I also engage with as a process, but even in tiling the piece *Federal* and the space, and the atmosphere, and the viewer's state, is an active state. One is conscious of themselves when they are bored and this is in relation to what is being looked at. I am not using

dialectic and Kant moving towards Adorno. The interest and the dignity are both there of course and that is the element that allows the world premiere in Vienna, and earlier this year at the Renaissance Society at the University of Chicago. There were six people that were the ultraconservative who were there to see the viewer's interest in the world. But, I will conclude in restating that I am not a Kantian; I would align myself with Nietzsche and the difference is from a position of where cognition fits into the world. In this case, the "wildest subject" is continually assailed by intensely emotionally demanding stimuli from the cemetery and the world. I have a crew inside of the cemetery and he said that it would be impossible to get permission to film the Federal Building. I then asked and said that I understood that he could not film the Federal Building, but what about the permission to have a crew from within the cemetery. He said that I would never get the permission and that therefore he would be able to give me permission to be the person to film it. I am not sure if I am right, but I think that Walter Benjamin called "the dream of film" is that it is the "ego of equivalence."

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dialectic and Kant moving towards Adorno. The following is the UNEDITED TRANSCRIPTION OF THE DOCUMENTARY FOOTAGE SHOT FOR THE MAKING OF FEDERAL BY THE AWARD WINNING DOCUMENTARIANS—FREIDA LEY MOCK AND JESSICA SANDERS.

July 28, 2003 7:15 am

Freida Ley Mock What is happening today? Mary Ellen Carroll We are going to the Federal Building at 10:00. We are going to film in West, Los Angeles and starting the 24 hour shoot of Federal. The simultaneous, dual projection movie of the front and the back of the Federal Building. It will be a significant film for me, not that I have never done it before. I am not sure if I am right, but I think that Walter Benjamin called "the dream of film" is that it is the "ego of equivalence."

And here I see something with Federal.

but someone could come by and say how come my marker has not been cleaned and I want to pay my respects. They might let you leave your stuff running and then you just need to walk away and then they may come out. My marker is on everything for the security clearance and this side is the public face of the building. Everyone knows this side, although the back is truly where everything takes place.

Supervisor Yes, that is the arrangement.

FEC It is beautiful.

at all.

Great.

July 28, 2003, 10 pm, 65 consecutive days and the forecast for July 28th was clear and sunny. Rain and thunder started at 4:45 pm. Helicopters with search lights circled the parking lot.

JB Are they staying up?

MEC Yes, do you what they did? They flew over to that side, came back around and flashed the spotlight and then went back out and came around again and then headed back to the airport.

JB Is it raining, and what hour are we at?

MEC It is hour thirteen, the home stretch.

July 29, 2003, 8:30 am, LA National Cemetery

FEC Good morning.

Jon Guzik Hi, good morning. I have been here almost 24 hours.

FEC We brought our rolls and espresso.

MEC I am not a dead person.

JB Just a lot of dead people.

FEC We will see you shortly. Good morning Michael.

MEC It is a very interesting way to experience life.

FEC You have a cell phone just in case?

MEC What do they usually go off so we can anticipate it if there is a problem?

Supervisor Yes.

FEC Do you have a few services a day?

MEC No, have been close since we got here for actives. For actives, we have spouses now.

Cemetery Administrator Watch out for the ghosts.

My dog integration system that I put the computer in, we didn't have a big control box and so when we were testing it and they came around again, and then headed back to the airport.

JB Is it raining, and what hour are we at?

MEC It is hour thirteen, the home stretch.

July 29, 2003, 8:45 am, Federal Building

FEC What is going on?

MEC We are wrapping...

Walkie Talkie 25 seconds and we can change the tape, stop it down as well for the cemetery.

MEC Stop. We will continue to roll for a half an hour. Michael are you at 5:67? Go darker to 6:8.

FEC Recording the final moments. Rolling.

FEC Michael seems slightly alert for what you mean?

MEC No, at first it was like a picnic, then it became a long picnic at 10, or three in the afternoon. Michael is taking with the grounds pranitists passed through.

FEC Look at this beautiful place.

July 29, 2003, 8:45 am, Federal Building

FEC What is going on?

MEC We are wrapping...

Walkie Talkie 25 seconds and we can change the tape, stop it down as well for the cemetery.

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FEC Recording the final moments. Rolling.

FEC Michael seems slightly alert for what you mean?

MEC We went to the FBI gym.

FEC It is open?

MEC No, it is open.

Walkie Talkie 25 seconds and we can change the tape, stop it down as well for the cemetery.

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MEC We went to the FBI gym.

FEC It is open?

MEC No, it is open.

Walkie Talkie 25 seconds and we can change the tape, stop it down as well for the cemetery.

MEC Stop. We will continue to roll for a half an hour. Michael are you at 5:6